



Woody's well-dressed angst

by carl p. wilson iii

It is difficult to assess individual works within the oeuvre of an acknowledged master. Unless the work in question is a total failure or a crowning glory, in all likelihood it will not be discussed with the excitement and energy aroused by the artist's earliest work.

Certainly, Woody Allen's latest film *Another Woman* is faced with that syndrome. Many of those who would have bolted to the theatres five years ago, to see whatever Allen came out with as quickly as they could, now ask one another coolly, "Have you seen that new Woody Allen thing yet?"

This is ironic, considering what a struggle it was for Allen to get taken seriously in the first place. He has the distinction of being the only living major filmmaker to have ever been the subject of a comic strip (unless Italian papers have been running "The Funny Fellinis" and I just haven't heard).

Lately, however, it's seemed that Allen has fully established his "genius" credentials—especially with *Hannah and her Sisters*, for some reason—and nobody really questions his right to do what he wants. In fact, Allen is the only Hollywood director who has been given artistic carte blanche by the studios, guaranteeing they will distribute whatever he makes. What effect has this had on his work?

In the past three years (ever since *Hannah and her Sisters*) some of Allen's success seems to have gone to his head. The result has been an unfortunate homogenization, not of the conceptual content of his films but of the social milieu they confront. Allen's earlier films, especially the more autobiographical ones (from *Stardust Memories* on back to his early career), maintained close ties with the lower-class Jewish background in which Allen spent his formative years.

Even the reasonably prosperous folk in *Annie Hall* and *Manhattan* were still natives of a gritty, realistic New York City. *Interiors* was an exception to

this, but at the time it seemed a conspicuous, deliberate exception, a Chekhovian exploration of a wealthy family in decay.

But the people who have populated these last few films (with the exception of the nostalgic excursion *Radio Days*) have been wealthy New York professionals with New England backgrounds, failing marriages and old parents. In short, they've been pretty and bourgeois. This began in *Hannah*, when the crisis of middle age that Allen was obviously dealing with (a process that continues in *Another Woman*) was resolved by a turn to family, good music and the Marx Brothers. And although the constant polarity between world suffering and personal pleasure has been the dialogue in most of Allen's mature work, *Hannah* and *Her Sisters*' resolution in another happy Thanksgiving dinner with everybody getting hitched and drinking champagne was simply too neat and comfortable for credibility.

Another Woman faces the same problem, and although in this case the thought process and the conclusions that Allen reaches are more sophisticated and complex, it is still infuriating to sit through a film in which a bunch of well-dressed, articulate people in well-lit rooms moan and complain about the problems they have when they "think about their lives." (Perhaps the most irritating moments in each of these films have come when the main characters start saying, "And then I went for—a walk—to think about my life—and try to—just sort everything—out.")

The result of this choice is an unnecessary inaccessibility, and even a sense of elitism. You can't help but wonder whether Woody Allen has simply spent too much time with the New York upper-crust and has lost sight of the strangeness of their lifestyles. While in *Interiors* the class of the family involved was very important to the theme, and the same argument might even be made about *Hannah*,

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Maybe a play, maybe not

by Mani Haghighi

Talking With..., running this week in Morrice Hall, both is and is not a play. It is a play because it involves a group of actors delivering their lines to an audience which sits quietly there in the dark. But beyond that basic prerequisite to make a play out of a performance, *Talking With...* eludes definition.

For one thing, there are few stage directions—the actors hardly ever move away from their original point on the stage. For another, there is no interaction between the actors. *Talking With...* consists of eleven independently delivered monologues which at first glance appear to bear no relevance to each other. *Talking With...*, therefore, is a unique "play"—to say the least.

The play begins before the beginning of the play: an actor (John Ulyatt) is talking to an absent acquaintance as he prepares himself for yet another night of entertaining the silhouettes of the unknown audience. He talks of their intangibility, and of his discontent with his status as "an entertainment." As he concludes his confessions, we are suddenly, and with a trace of pleasant vulgarity, reminded of Tony Curtis in *Some Like it Hot*. Guess why.

The next scene is presumably

set in Kansas City. Enter Scraps (Ellen Lewis) of the Oz fame as a middle-aged woman married to a singularly stiff accountant. As she vacuums her living room, she trips back to Oz, "as if on acid," and daydreaming about her adventures with the Scarecrow and the Tinman, wonders why it is only bank drafts and account numbers that stimulate her husband.

We then have a snake handler—Siggy Freud, God, et al, a woman hallucinating as she gives birth to a metaphorical dragon, and a girl whose mother included a recipe in each of the farewell notes she sent to her relatives before she died. Act one, as evidenced above, paints a picture of the saner side of the American life.

The second act, on the other hand, is saturated with downright freaks. A female reincarnation of Randal Patrick McMurphy from *One Flew Over the Cuckoo's Nest* (Collette Micks) appears in a theatre, holding a cat and a hammer, all ready for an audition. She explains that first, she will strip off all her clothes and thus reacquaint the auditors with the long forgotten anatomy of classical Greek statues. If she is stopped at any point, the second part of her audition immediately follows—in a moment of truth, sparked by a flash of

Jungian synchronicity, she shall bang the cat's head in with her readily available hammer. The auditors, therefore, clearly have a choice to make.

Then come an eccentric lamp-man who hangs lightbulbs from his super ego, and a female version of the "Marlboro Man," whose passion for Rodeos is being ignored by "assholes who sell fun." An old Québécois woman who sees Chicken McNuggets as the eighties' equivalent of the Holy Ghost is followed by a twirler from Georgia who is the Christ figure herself. The "play" ends with a touch of Copernican heliocentricity as a middle-aged man who is clearly "marked by life" delivers his monologue while the sun rises out of his chest hair.

Talking With..., needless to say, constantly stretches the boundaries of reality, but it never actually crosses them. One would not need to look too far in search of these eleven characters, for despite their eccentricity (or madness) they can be found without difficulty in one's own neighbourhood. This constant awareness and acknowledgment of realism is ably enforced by the consistently excellent acting.

Casting John Ulyatt as 'the actor' to start off the play creates

continued on page 8

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Logo and Mascot Contest

McGill Health Services is introducing a Peer Alcohol Education program to promote responsible alcohol use. This program aims to inform students on the effects of alcohol and to clarify any misconceptions about drinking.

The goals of this contest are to design a logo and/or mascot and to develop an appropriate title and acronym for this alcohol awareness program. Prizes will be awarded for the best submissions. More information can be obtained at Health Services located at the Powell Student Services Bldg. 3637 Peel, room 100.



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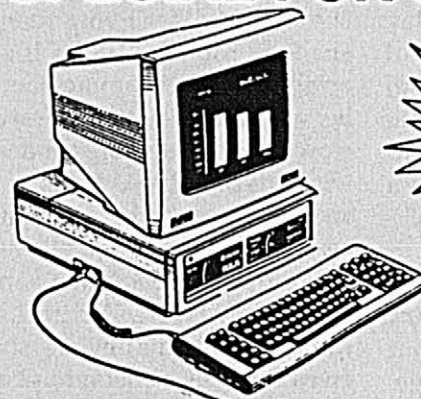
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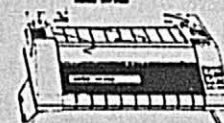
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CKUT anniversary polka party

by Schmuck

Clip your toenails, set your hair and prepare for CKUT's first anniversary celebration, a veritable menagerie of exaltation. They're having a pah-tee. This beautiful bonanza will be taking place this Saturday at 21h30, hosted by that cinematic emporium better known as the Rialto.

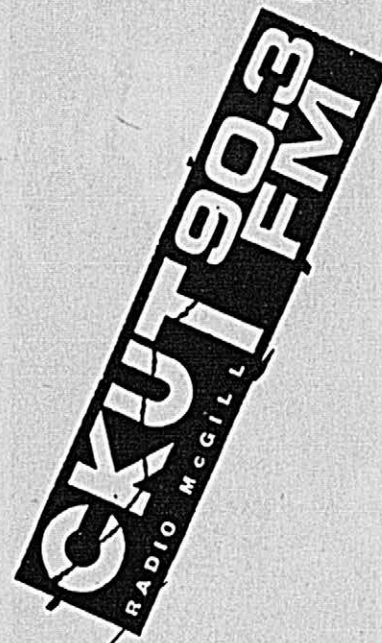
Take heed—tickets (those little silver plated wafers of invitation) can be neither bought, stolen or cut and collected from the back of twinkies boxes. Hand drawn facsimiles are

similarly unacceptable. This is not to say that Radio McGill's well-fought celebratory pat-on-the-back is by any means x-cloosive. The station has set aside about 200 tickets for an "over the air give-away" (so act fast). CKUT staff members and their guests are automatically entitled to invitations.

The agenda for the evening includes door prizes ranging from haircuts (beehives of course), free laundry, records and tickets to upcoming shows. Music will be à la CKUT dj's.

Decorations and bar service have also been surrendered by the sunny staff of Radio McGill.

The official date of our campus radio station's first FM anniversary was this November 16th. It was on this date one year earlier that the CRTC mercifully granted CKUT (then CFRM on cable) its FM licence after months of delays. At that time, CKUT in its post-natal stage faced a brutal deficit. Thanks to the unprecedented support of McGill students its radio station can now face the future with renewed pride and optimism



(end anthemic overture). The decade plan of repayment to SSMU has now been cut in half.

As of late, CKUT has the mandate to take its programming schedule into the neon realm that houses the placard "open 24 hours." Volunteer coordinator Misha Gostick would like to point out a success based on endearment and dedication to CKUT by its machine of 250-300 volunteers. Presently, these volunteers churn out about 140 hours of programming a week; this will obviously increase when the station goes 24 hours in the new year.

CKUT's ultimate goal is to achieve self-sufficiency. So, when Radio McGill's fundraising drive comes up next fall, another (once again looming financial) obstacle will hopefully be hurdled.

A radio station is hardly a "solid-state" endeavour. Equipment needs repair and updating, supplies must be purchased, and the situation now is by no means ideal. Fitting in to Gostick's five-year projection of "solvent and moved," is housing for the station that will offer greater space, mobility and credibility.

If you're at all enthusiastic about this Saturday's revelry, move yourself down to the Rialto (win a ticket or accost a staff member) and participate in CKUT's ritual that offers indulgence into solventry of another sort.

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The Daily is a founding member of Canadian
University Press (CUP), Presse étudiante du
Québec (PEQ), Publi-paq and CampusPlus.

EVENTS

Coalition Against Sexual
Assault: Final Meeting for
1988. Christmas Action
Committee, Union 302, 18h00.
Central America Group:
Party to work on January's
Nicaragua benefit. At bar La
Playa, 4459 St-Laurent, near
Mont-Royal. 21h00.

Hilstory Students'
Association: Screening of *Man
for all Seasons*, with an
introduction by Professor
Maxwell, Political Science Stu-
dents' Lounge, 19h30, FREE.
Gays and Lesbians of McGill:
Film Night, the late Divine's
Polyester, International Students'
Lounge, 19h30.

Theatresports: charity
marathon starting tonight at
23h00 in Union 107/108. Bring
money and non-perishable
food.

Yellow Door Coffee House:
Evening of Folk Blues and
Jazz. Jamie Miller and Doug
Sharp, Richard Didsbury, open
stage. 3625 Aylmer, \$2.

Americans Abroad: Thanks-
giving dinner in the Alley. \$4
for members. \$6 for non-
members. 18h00.

Department of Anthropology:
Prof. Roger Keesing to speak
on *Racial and ethnic categories
in colonial and postcolonial
states: Social and linguistic
perspectives on ideology*.
Leacock 738, 16h30.

Social Work Students: Susan
Ross to speak on *Youth in
Conflict*. Wilson Hall room
110, 13h00.

Student Christian Movement:
Prof. Julius Grey, McGill Law
Faculty, speaking on *The Joy of
Civil Disobedience*. The
Yellow Door, 3625 Aylmer,
8:00 p.m.

Etude de la Bible Franco-
phone: Lecture et discussions
sur un passage choisi du
Nouveau Testament, dans une
atmosphère très "relax". Union
410, 1:30-3:00 p.m. Organisé
par le McGill Christian
Fellowship. Pour étudiants et
personnel de McGill seulement.
McGill Film Society: Mona
Lisa UK 1986 (104 min.) Dir.:
N. Jordan.
FDA Auditorium, 8:00 p.m.

Pot goes, Rebogge stays

by Francesca Lo Dico
reprinted from *the Link*

Sexist and homophobic refer-
ences in the November edition
of the Concordia Engineering
and Computer Science newspa-
per is "degrading" and "repul-
sive," according to a woman
singled out in the issue.

The Rebogge, published Fri-
day, contained personal attacks
on two women who submitted a
letter to the Link, a Concordia
student newspaper, three
weeks ago. They complained
about an ECA (Concordia Engi-

neering and Computer Science
students' association) poster
publicizing a "Horny little dev-
ils" beer bash.

The Rebogge's "Special Bev
and Minty Issue" contained
derogatory references to the
two women—Beverly Wray
and Minty Fownes—as well as
homophobic and sexist refer-
ences.

"I was shocked and angry,"
Fownes said. "I can't believe
they could write this kind of
garbage. Even without the per-
sonal attacks it's repulsive."

HYDE PARK

Charitysports

"And so this is Christmas, and what have you done?..." says the song. Christmas is here again (seems like I'm just recuperating from the last one...) and though most of us will party like crazy, others will not. You think you barely survive through the holiday season? For many inhabitants of this charming planet of ours, that is literally the case. As far as what we can do for them goes, McGill Players' Theatresports offers you a chance to help. Starting at 23h on Thursday, our jolly troupe of improvisors will play for you in room 107/108 of the Union Building—until the same hour on Friday. Yep, that's 24 hours of non-stop improvisational comedy for your benefit and that of the Tindales-St. George food bank and the Nicaragua Hurricane Relief Fund.

As you probably know by now, Nicaragua also got hit by a destructive hurricane, just a few weeks after Jamaica. Though the damages are estimate to have been worse than in Jamaica, relief funds from Western governments have been scarce. Tools are needed to repair this mess and we want to raise money to buy some that will be sent there through the efforts of Tools For Peace, a mighty fine organization that had the "give a notebook" drive earlier this year at McGill.

Tindales-St. George's is a community centre helping the less fortunate of Little Burgundy, right here in Montréal. You don't have to go far to find someone in need of help and warmth. We want to get both money and food for them.

So during your breaks on Friday or if you can't sleep tonight or just want to procrastinate, come to room 108/108 Union Bldg. any-time between 23h Thursday and 23h Friday. Bring money and/or non-perishable foods (that's cans, folks). It's always easier to give while laughing.

McGill Players' Theatresports

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**Siouxsie and the Banshees,
Peepshow
Polygram Records
Review by Egg**

One thing usually grabs you about an album. It may be the nifty graphic on the cover, the particularly catchy refrain of one of the songs, or simply that it was on sale for two dollars. In this case, it took a bit longer.

It's not to say that *Peepshow* is particularly mundane, just unspectacular, perhaps. The quasi-title track, "Peek-a-boo," is the sort of hip-hop that's becoming more popular these days. Its only credit is that perhaps it will replace house music. To be kind, it is easily forgettable, with interjections of, "jeepers jeepers, where'd you get those peepers?" that reminded me of those corny sunglasses commercials.

The song actually refers to the use of women in advertising and the concept of the 'male gaze'. This theory explicates the patriarchal structure of ads. Examinations of works reveal



that often a picture is set up specifically to please an ideal male viewer. Women are often depicted reclining, as if passive, willing to become the object of men's desires.

As the band described in a recent interview, this is not simply promoting products, but bombarding the general public with softcore porn. The image of the woman is simply used as an added attraction to the product, as if she is similarly available. "Whenever and wherever they want them.... Accessible, instantly and freely usable and touchable."

"It's not too outrageous to say that much advertising promotes rape.... and it's not just rape, either, there are so many more subtle forms of assault, such as sexual innuendos and verbal abuse."

Unfortunately, this war of images does not transfer well to audio. I'm not suggesting that for full effect the Banshees should have released a spoken word lecture rather than the song. However, it is extremely vague. Aside from key phrases, "shapeless and slumped into bath chairs... she'll do what you want her to..." the lyrics hardly rise to the noble cause they speak of.

If for one missed it entirely the first twelve times I played it waiting to be inspired before desperately delving into the pre-packaged record company promo. (This once I was glad I did.) Since everyone won't have this opportunity, though, I have horrible visions of le Chateau vying for a contract to use this new hot-and-poppy tune to promote their latest mini-skirt line.

As for the rest of the album, this mix is eclectic but characteristic. It's like the band pulled out all their favourite obscure albums from golden oldies to Conway Twitty, then re-did them all under a Banshees guise.

"Burn-Up" has a foot-stompin', harmonica-backed beat. I don't think it will go over well in Fofounes. People don't often square dance there. "Rawhead and Bloodybones" is a minimalist, poetic verse with a recurring round of Kitaro-esque background.

"The Last Beat of My Heart", with anyone but Siouxsie's distinctly trailing and shaking gothic voice, could pass for a cheesy Broadway showtune. Picture the dramatic climax with the stage dim, save the spotlight on the main character as she ponders, "How in the world can I wish for this?/ Never to be torn apart/ Till the last fleeting beat of my heart." Yes, it's that bad.

The final straw was "Scarecrow". I mean, haven't I heard that chorus in a Heart song before? Or, like, SINCE WHEN IS STEVIE NICKS A BANSHEE? Perhaps I am being a bit too harsh. I'm not attempting to create a scare among those loyal Banshee followers who've been fearfully anticipating Siouxsie's next move—the last album *was* all covers.

Peepshow raises a timely concern, but cloaks it behind a be-bop track. Then, it takes a tour of "the music of your life", conveniently marketable to old and soon-to-be new Siouxsie fans. After a long pro/con *Peepshow* debate, with my insisting it hardly ranked on a level with the older ones, a friend of mine summed it up well. "Yeah, but it's an interesting change...."

I gave him my copy.

**Momus, *Tender Pervert*
Polygram**

Review by carl p. wilson iii

Donovan, Morrissey, New Order and Spike Milligan. Of these, only the last (and possibly the second) come anywhere near the truth, but the span gives you the general feeling that you might expect to encounter in Momus music.

Tender Pervert is the first of Currie's three Momus albums to be released on this side of the Big Pond, and it is fairly clear why that is. Even this album, coming in the wake of a reasonably positive reception in England, has had its share of difficulties making it into the North American market. The original title was *The Homosexual* but, Currie says, "It was changed because from several parts of the world the message came in to Creation: 'We can't sell a record with that title. This isn't the right time for straight people to



start pretending they're gay. What's he playing at?"

What Currie is "playing at" is an attempt to go beyond the usual range of 'acceptable' subject matter in pop music, while holding on to a fairly standard pop style. The Donovan references originate with his rather Mellow Yellow voice, and the New Order comparisons in the (actually Kraftwerk-influenced) pervasive synthesizers. A lot of the music has that familiar restraint and whininess that we have grown to tolerate from Morrissey, but the lyrical content ranges further into narrative form than the Smiths ever did. No doubt this is a result of Currie's interest in German cabaret and Jacques Brel's balladry (he did an entire EP of Brel covers once).

The stories on *Tender Pervert* are thematically organized. Side One deals largely with sexual ambiguity and androgyny as

nothelistingsnothelistings

by Egg, yolk, toasted bagel and current jam, and assorted other foodstuffs—I didn't realize I was so popular

Since I'm listening to PiL at the moment, I've decided *These are not the listings*..... But, now to decide, what exactly are they? After holding an ad-hoc editorial conference on the subject, we've decided that they are one of the following. Since it's nearing exam time and you're inevitably wondering why the hell you're here and if extending your cognitive, intellectual activities is really that worth it, here's an exciting opportunity for you to put your knowledge to work.

This week's edition of what-to-do is actually:

- A secret project printed in radioactive ink which will kill you by the time you're finished checking this box. (hint: not an extremely wise selection.)
- A black rubber bag. (joke limited to PiL fans) (pun unintended)
- A highly complex series of bat signals. (but hell, now to decide if that meant the father of boy wonder or the only flying mammal)
- Wim Wenders.

Continuing in our multiple-choice, super-democratic mood...

Thursday the 24.

Yeah, so I've got three papers and The Brady Girls Get Married Special is on Telle tonight, Instead I'll go out. I will:

- Go to Tuesday Night Café and see Talking With, because

it's nifty to do a Tuesday thing when it's not. (Tuesday). (will be running until Saturday)

- See Mona Lisa at FDA.
- Go to 2025 Drummond, Jodees Café, for unmentionable reasons.
- Follow the masses to De-tour because I've heard a rumour that Stevie Nicks is making a special guest appearance.
- Attend Theatresports' charity marathon in room 107-108 Union, 23h-till tomorrow, because they won't kick me out all night.

Friday the 25.

- At the Movies, sponsored by McGill Chinese Students Society with Free Admission. When I read the Poster said it would feature the my choice of film, so apparently the Chinese students are in sympathy with our bold new Listings style, and you'll all be watching Quadrophonia.
- The Dead at FDA. Not to be confused with Milkmen, Kennedys, or Fatal diseases related to malfunctioning recombinant DNA.

• India-Canada Students Party at Bistro Artis, 1197 University.

• Chalk Circle at 7141 Sherbrooke. They're actually squares—you could play hopscotch.

Saturday the 26.

I wasn't invited to the CKUT party. I will have to choose between:

- An Evening in Tibet, Fea-

turing Music, Photo exhibit, and Fashion Parade, at 4940 MacDonald (Hampstead).

- Shell out two bucks to get into the Union Ballroom and be officially diagnosed Temporarily Insane for having done so.
- Listen to CKUT between 1 and 4 pm to hear El Salvador in Focus featuring Music, Interviews, and Analyses on Central America.
- See DOA in LEA 132, but this isn't the one featuring Sid and the Bitch.

Sunday the 27.

The following religious options:

- Peinture en Direct at Fofounes. There's a hot new video release on this event. Several artists simultaneously mix performance art with painting, followed by an auction of the works.
- Save the Children Benefit at Club Soda with Dutch Robinson, Bowser & Blue, and Geraldine Hunt.
- The Band Zouk, combining carnival sounds, Caribbean Jive, American Dance, and French Pop. \$24.50, meaning Egg won't be there. At Metropolis, meaning the same thing.

Monday the 28.

- Models Vivantes at Fofounes.
- Blue Monday Jam at Resing Sun, with Billy Martin and the Soul Jets.
- Wait eagerly and with tongue hanging out for the Daily final issue, with the semester's last Listings.

metaphors for any alienated societal position. It begins with "The Angels Are Voyeurs," which alleges that the tender pervert in question is God, which is followed by a story about two gay figure skaters pretending to be a couple for the sake of their careers called "Love On Ice." The next couple of tracks get more personal—"I Was A Maoist Intellectual" is a tongue-in-cheek chronicle of the results of "self-destructive integrity," while "The Homosexual" is about the fact that, as Currie explains, "As a white heterosexual middle class male the only victimisation I've experienced is the taunts of those 'men from boarding schools and building sites/ Who've told me I'm a homosexual all my life.' This was their explanation of a much more complex strangeness they detected in me." It's possibly the only exploration in pop (or anywhere else, for that matter) of the odd phenomenon of men yelling "faggot" at any man in whom they perceive some difference. The final track on Side One is "Bishonen," a bizarre tale drawn from Japanese comic books full of death wishes, old misogynists and Samurai heroes.

Side Two is even more thematically unified. It lays out the basic problem in "A Complete History of Sexual Jealousy (Parts 17-24)," a rather amusing chronicle of the all-encompassing jealousy Currie experiences—"If you can see my virtues and not his, what's wrong with your seeing apparatus?" he muses. The songs that follow, "Ice King," "In the Sanatorium," and "The Charm of Innocence" deal with love as a manifestation of mental disease from varying points of view.

Currie's narrative style almost recalls Montréal's own Leonard Cohen, though without the Old Man of the Mountain weariness and authority. The music is a little too inoffensive and wall-papery, but there are the occasional bursts of energy and intriguing echoes of the likes of Brel. As for literacy, he chalks up okay but he isn't Anthony Burgess. I would give it qualified support.



Tom Thomson revisited

by Elizabeth O'Grady

McGill Art History students got to know an artist from real life instead of a textbook when

well-known painter Brian Kelly spoke at McGill recently.

Kelly, who never intended to become a painter, was a businessman until his thirties, when

he decided to give painting a try. Asked whether it was frightening to give up a secure job in order to paint, Kelly answered, "It was insane. Especially for me—I've got a wife and five kids."

A person the artist never met did much to influence this decision. "One night," he recalled, "I happened to see a program about Tom Thomson. I'd never heard of the guy but I liked his painting. A few weeks later I was in Ottawa on business and I stopped in at the National Gallery to see more of his work, and it really appealed to me. So, for the plane ride home I bought a book on Tom Thomson and as I was reading it my neighbour on the plane said, 'Oh, I'm related to Tom Thomson actually!' So he told me more about Tom Thomson as well."

Then Brian Kelly began to take art classes and after this, there was no turning back. His paintings are Canadian landscapes. Imagine a Group of Seven subject matter without that rugged quality and with a less murky palate. His scenes concentrate on sunlight to express a freshness and an appreciation of nature.

Kelly paints outside, driving an equipped VW camper to remote places in the Canadian wilderness. In winter, he often works from slides he has taken.

"It's really inspiring to work outside. You beat off mosquitoes. Your hands are freezing. It really gets you going. And it gives you a feeling of satisfaction," Kelly said with semi-Hemingwayesque terseness.

Kelly feels that most artists today, including himself, overwork things. "A successful painting is like Guy LaFleur when he plays hockey. It looks easy. An interesting painting is

one your eye wants to wander through."

Kelly now represents himself from his own house/studio and he had little praise for the current gallery scene in Canada. "Galleries should do what most other retailers do—they should buy the work from the artists. Presently most galleries accept work on consignment and they can take thirty to fifty per cent overhead when it is sold. Then they would be more motivated to move the stuff. I suspect they would be more motivated to move the stuff. I suspect they would be more selective and it would be fairer to the artist."

This view doesn't take into account the other half of the argument, which points out that as soon as a gallery has to acquire all of its work with a view to purchasing and then selling, it may pass up those which are of high quality but not as commercial. This deprives people of the chance even to see them, as well as giving people with a relatively small amount of knowledge a large amount of influence.

As things stand, once the painting is done, it must be sold. Kelly explained his approach. "I'm very easygoing with individuals and I try to help people get what they want. I let them try a painting out and if it doesn't work, send it back. I don't want my paintings where they aren't right. Some people really do say, 'I want something that goes with the couch.' So you have to learn to deal with people."

Brian Kelly has certainly learned that skill. He charmed the audience in a quiet way and as talk ended his enthusiasm for his craft was obvious. "If you want to paint, go out and do it for enjoyment. Really enjoy yourself. It's the only way to live."



EBrian Kelly

Going shopping

by Eric Smith

In step with Eaton, The Bay, and Simpson, Sécurité Maximum launched its Christmas décor at a first anniversary party on Tuesday.

The club, founded on the principle that gay men feel most at home in menswear departments, replaced Au Garage as the Montréal gay bar in November 1987. Since then, happy shoppers have flocked to its three floors (and outdoor terrace in the summer) of upbeat entertainment and good clean fun.

With the new décor, Sécurité has outdone itself in its efforts to emulate the suburban mall environment. The walls have been painted dark green and white-washed leafless trees are strewn all around the bar.

Vandals don't stand a chance. The paint on the scrawny trees is rubberized so they won't manage to get even a twig.

The launch was celebrated by invitation-only until 22h. But the free wine ran out on the Beautiful People half an hour before the doors opened to the riff-raff.

Still, everyone else showed

the decency to arrive 'appropriately dressed.' The atmosphere that is Sécurité's trademark returned as the same hordes of people cavorted around in overpriced outfits.

Cell-Block 3, the dance floor, opened up to a countdown of the past year's hot faves. Some of the invitation-only crowd went home. Everyone else went to be seen upstairs. The mass culture phenomenon was present but never as pronounced under The Garage's illustrious reign. At Sécurité, identity has become synonymous with a T-shirt by Boy of London.

Garage had its own hyped re-opening a few months ago as 'SAS'. They followed the trend established by Sécurité, and stuccoed the whole club. No element was spared from the plaster job. Even the trademark DJ booth in the cab of an eighteen-wheel truck got covered and transformed into 'the spaceship that fell into the cement mixer'.

Montréal gay culture revolves around its bars, but the focal point has been condensed into one mega-complex. Diversity and individuality can only suffer.



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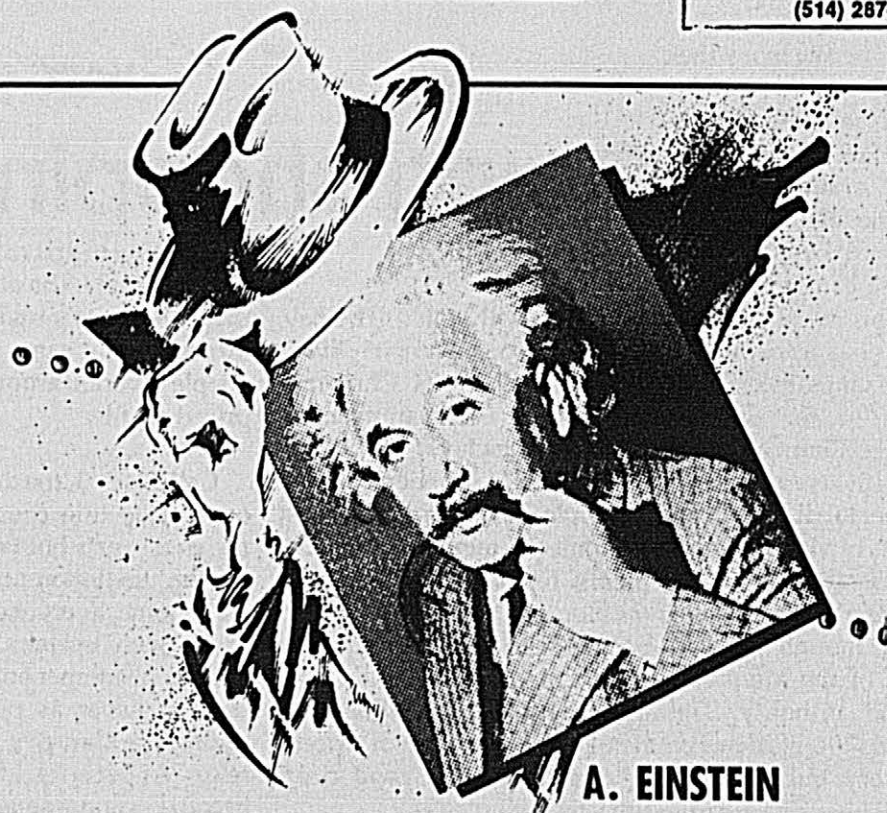
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Got drunk. Lost my favourite sweater. Can't sleep nights! Grey Eddie Bauer, lost on Milton between University + Hutchison. My folks will kill me. Call 398-9401 or 284-6020. Reward.

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385 - NOTICES

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SUGARLOAF SKI WEEK. Jan. 1-6. Complete package for \$229 U.S. Booth in Bronfman Lobby Wednesday + Thursday. Deposits are due soon. Info. call: 874-7627 or 284-5145.

C'mon, you can't study all the time! Take two hours and come to the Red Herring Stand-up Comedy Fund-Raiser. Tuesday, November 29th at 8:00 pm in the Alley. Only \$3! Don't worry, be happy....

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Logo and Mascot Contest

McGill Health Services is introducing a Peer Alcohol Education program to promote responsible alcohol use. This program aims to inform students on the effects of alcohol and to clarify any misconceptions about drinking.

The goals of this contest are to design a logo and/or mascot and to develop an appropriate title and acronym for this alcohol awareness program. Prizes will be awarded for the best submissions. More information can be obtained at Health Services located at the Powell Student Services Bldg. 3637 Peel, room 100.



...resolution of the play problem

continued from page 1

a problem. His performance is so very effective that its after-taste lingers on well into the second act, at times actually distracting our attention. Just as good are Rebecca Taichman, Stephanie McNamara and Sarah Schulman, who counterbal-

ance the limiting stage directions with facial and vocal expression. This is particularly true in the case of Cybele Chivian who, lying on her back as the woman giving birth, has only her vocal chords as a medium for acting.

Talking With... reveals the

essential truth about North America: that it is a land in which absurdity is the norm. Here, this norm is pulled out of its context and put on exhibition as the stark naked reality. It has been said that a man in love, rather than expressing his feelings to his lover, wishes her to

accidentally overhear what he has to say about her. Only then the truth about his love will be believable to her. Here, after overhearing the internal confessions of these eleven characters, the truth about the North American absurdity is established once and for all.

Talking With... directed by Angela Cook, is being presented at Morrice Hall by Tuesday Night Cafe Theatre. It will run until Saturday November 26. The show begins at 20h and tickets are \$3 for students.

...Woody still cuddling with the bourgeois

continued from page 1

both September and Another Woman would have been just as effective, if not more so, if the people involved had been lower- or middle-class.

Having said this much, I ought to point out that on every other level Another Woman is another routinely brilliant Allen film. It surpasses its most recent antecedent, September, by leaps and bounds. Its themes are regret, memory, emotion vs. intellect, and the chance to rebuild a life destroyed by wasted chances. The most touching of the explorations of these themes comes in the film's penultimate line—"I wondered whether a memory is something you have

or something you've lost."

Just as the resonances in this line send your mind careening backwards through the rest of the film, confirming the presence of the question at every turn, so Allen manages consistently throughout the film to transform what might have been cloying or melodramatic into brilliant drama. He puts all of his symbolism and much of the plot in reverse order—so that we are introduced to a mask that functions as a symbol of death only as a symbol at first, but later find out that the mask actually plays a physical part in the characters' lives.

This kind of subtlety also applies to the flashbacks and dream sequences, techniques

that Allen has never sustained throughout a film the way he does here. The little aberrations of memory and psychology are brought out in the constant ap-

pearance of 'mistakes' in the memories—as when a lunch is once remembered with red wine and the second time with white (see what I mean about

the bourgeois imagery?)—or when other characters play 'emotional stunt doubles' in the main character's dream.

Another Woman, like many of Allen's other films and all of his dramas, owes a huge debt to Ingmar Bergman. This one even has Bergman's gifted cinematographer Sven Nykvist behind the cameras, rendering the film in beautiful tones of yellow and brown (although, in my opinion, not as stunningly as in September). But the influence has been exaggerated by critics, as Allen's own view of human relationships and neuroses permeates every film. Many lines of dialogue are almost jolting in how much they sound like Allen's well-known diction, though this movie escapes the trap of being full of Woody Allen clones, a problem in September and Purple Rose of Cairo. And Another Woman is perhaps the only one of the three dramas that really benefits on occasion from his unique sense of humour.

The humour/drama split is more interesting in this film than in the other two. Of the three, only Interiors had the weight and real tragedy to merit the solemn style. This film, in which the tragic element is really only neurosis and normal marital conflict, might have worked even better with a more comic sensibility cast over it.

But it is pointless to speculate. As it is, Another Woman is a very strong and unusual film, perhaps as daring as American drama ever gets. The film is an ensemble piece revolving around Gena Rowlands' impressive performance, but the supporting cast is uniformly craftsperson-like and frequently brilliant, with the likes of Gene Hackman, Sandy Dennis, Ian Holm, the ever-present Mia Farrow, Martha Plimpton, and the late John Houseman.

Let's just hope that with his next move forward, Allen will find a way of applying his visions in a way that acknowledges that not every human being lives in a tasteful condo, and that it is not irrelevant that he chooses to focus on those who do.

...engineering paper

continued from page 3

Charter of Human Rights and Freedoms."

The amendment was added to the ECA constitution in 1987 following complaints about two of the events featured during that year's Engineering Week at Concordia—the viewing of a pornographic film and a visit to a local strip club. A poster of a nude woman was used to advertise the events.

Plover said she is not surprised by the ECA's actions. In 1985, Concordia University Students' Association's judicial board chastised the engineering newsletter for being sexist. The engineering association was also found guilty by the same body in a 1984 case.

Since the ECA's split with Concordia's student association in 1986, engineering students are no longer accountable to the judicial board.

"They do this all the time and they never get any slack, but this time they've gone too far," said Plover. "Now it's in print, and they can't get away with it."

She said she is now "afraid and no longer comfortable around the Hall Building" because the students began shouting at her demanding she return the papers.

"They all know who I am, and one look at the Rebogge would give anyone a clue to their mentality," she said. "They hate us—if not all women—they think us to be less human than they are."

"The women in Engineering and on the ECA cannot take this lightly. This is about them and is insulting to them."

ECA president Paule Chabot said she did not want to comment on the controversy. Rebogge editors Daniel Carrier and Perry Stamatiou also refused to comment.

According to Catherine Mackenzie, executive assistant to the rector of Concordia University, the university administration cannot take any action against the paper. She said the rector's office cannot prohibit the distribution of the newspaper on campus because the ECA is autonomous from the university.

"It's a cruel, personal attack on certain individuals and dreadfully offensive," Mackenzie said, "but they are an outside body and our hands are tied."

Mackenzie said she met with the Rebogge's editors and the president of the ECA to discuss the "offensive" content but she could not take further action.

She added she hopes the ECA realizes "this kind of sexist and heterosexist ideology can do a great deal of harm."

"The goal is not to shut things down but to educate people. The university does not wish to engage in censorship," Mackenzie said.

Mechanical engineering student Angela Plover said she is appalled by the "hatred in the Rebogge towards women, gays and lesbians and almost anyone



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